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**22nd Kinkini Nrithyotsava successfully
eld: Veteran Bharatanaty Gurus Dhananjayan
and Shantha Dhananjayan inaugurating the
festival in the presence of Yamuna Gopinath
and Sugganahalli Shadakshari.**



**Scenes from dance-dramas
"Malavika-Agnimithra"
(KIRANS, Shivaranjani
literally led the show),
"Kannagiya kaalanduge"
(Guru Revathi Narasimhan).**



**silver jubilee celebrations of Nrithya Kala Mandira
led by Guru B.Bhanumathi being launched
by H.E.T.N.Chaturvedi, Governor of Karnataka
with (from left) Bhanumathi, Guru Maya Rao,
P.A. Nazareth, SNC and flautist-engineer
Rajnarain on the stage.**



**Dr. Mattur Krishnamurthy being conferred the title of
"Lalitha Kalaashraya" during the Ragesree
Sammelanotsava hosted by D.Subbaramaiah
Fine Arts Trust led by senior vocalist
Vasanth Madhavi. Dr.A.H.Ramaraao, A.Subbaramaiah,
Guru Narmada and others were also present.**



**A polyglot, polymath erudite scholar
Vidyalankara Prof. S.K.Ramachandra Rao
passes away. GUNAGRAHI pays its
humble tributes to one of its great
friend, philosopher and guide.**

CALENDAR OF EVENTS: **Sri Rama Lalitha Kala Mandira (R.)** in association with **Bangalore Gayana Samaja** presents Spring Music Festival. **11th Feb.:** Vocal recital by S. Shankar, Mysore M.Nagaraj (violin), Mannargudi A. Eswaran (mridanga), G.S. Ramanujan (ghata).

12th Feb.: Vocal recital by Abhishek Raghuram, Dr. M. Manjunath (violin), Palghat Raghu (mridanga), U.N.Giridhar Udupa (ghata). **13th Feb.:** Hindustani Classical music by Pt. Parameshwar Hegde and party. **14th Feb.:** Vocal duet by Priya Sisters and party. **15th Feb.:** Vocal duet by Ranjani - Gayathri and party at Bangalore Gayana Samaja Hall.

Aradhana Sangeetha Shale, Kanugodu, Sagara, Sat. 18th Feb. 06. 5.30 pm. Vocal recital by R.A. Ramamani, C.N. Chandrashekar (violin), T.N. Ramesh (mridanga), Karthik (Ghata) at Gandhi Mandira, Sagara.

The Indian Institute of World Culture, Sun. 19th Feb. 06, 5.30pm. Carnatic Vocal Music Concert by Amrutha Venkatesh accd. by B. Lakshmi (violin), B.S. Anand (mridanga), G. Omkar (ghata) at # 6. B.P. Wadia Road, Basavanagudi

Raga Sudhalaya Charitable Trust, Sun. 19th Feb. 06, 8.00am onwards Sadguru Sri Thygaraja & Adiguru Sri Purandaradasara Aradhananotsava. **8am :** Pooja; **9am:** Music by Guest Artistes ; **12 noon :** Gosthi gayana of Pancharathna Kritis; **1.30pm :** Mahamangal-arathi; Prasada viniyoga at BEL Sri Ganapathy Temple, BEL Colony, Jalahalli.

BTM Cultural Academy, Sat. 25th Feb. 5.30 pm Tarangini Veena by Suma Sudhindra and party at Sri Ramana Maharshi Academy for the Blind, 3rd Cross, 3rd Phase, J.P. Nagar.

Sri Tyagaraja Gana Sabha Trust and Sri Mukambika Talavadya Sangeetha Kala shale, Sun. 26th Feb. 06. 5.00pm, Flute by L.V. Mukund, J.K. Sridhar (violin), C. Chelu- varaj (mridanga), Sukanya Ramgopal (ghata) at Sri Vani Vidya Kendra, 1246. 2nd Stage, Rajajinagar.

Malleswaram Sangeetha Sabha, Sunday, 12th Feb., 6.00pm, Veena Duet by Geetha Ramanand and Revathi Murthy with H.S. Sudhindra (mridanga), Sukanya Rama-gopal (ghata) at Ananya Sabhangana.

Shruthi Sindhura Academy of Music, 46th Monthly Concert: Sunday, March. 5th, 2006. 5.30 pm to 8.30 pm: Venue: Ramakrishna Udyanavana, Next to Vivekananda Statue, Girinagar Main Road: Vocal duet by Harini & Vid. Sharada with Dr. Nataraj Murthy (violin), B.C. Manjunath (mridanga).

ಸಂಗೀತ ಕಾರ್ಯಾಗಾರ

ಸಪ್ತಷ್ಠಿ ಪಂದನ--ಸಪ್ತಷ್ಠಿಗಳು ಹಾಗೂ ಅಗಸ್ತ್ಯರನ್ನು ಕುರಿತಾದ ರಜನಿಗಳಕಾರ್ಯಾಗಾರವನ್ನು ನಾಡಿನ ಹಿರಿಯ ಕಲಾವಿದೆ ವಿ. ವಸಂತ ಮಾಧವಿಯವರು ಏಪ್ರಿಲ್ ತಿಂಗಳಲ್ಲಿ ನಡೆಸಿಕೊಡಲಿದ್ದಾರೆ.

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Nritya Kala Mandiram : Silver Jubilee Year 2005-06

Nritya Kala Mandiram was established by renowned exponent of Bharatanatyam and Guru B.Bhanumati in 1981 with the objective of propagating Bharatanatyam, the great, ancient classical dance art of India. Over the years, NKM has been striving to impart training in Bharatanatyam maintaining the pristine purity of the classical tradition handed down to the Mentor of the Institute (B.Bhanumati) by her illustrious Gurus, namely, Padmashree (the Late) K.N.Dandayuthapani Pillai and Padmabhushan (the Late) Dr.K.Venkatalakshamma—the doyen of the Mysore Palace tradition and Padmabhushan Kalanidhi Narayanan.

NKM has followed the path of total honesty, committed professionalism and highest possible degree of excellence throughout its journey so far and has certainly carved a niche for itself in its chosen field by sheer hard work and strict adherence to the exacting standards and moral values.

NKM, under able guidance of its Chief-Mentor B.Bhanumati and with the staunch support of dedicated students has successfully trained over 400 students—many of them are rising / shining stars giving group and solo performances in India and abroad.

NKM has so far conducted 11 Rangapraveshas and presented several productions including Panchali Shapatham, Shivam Shankara, Sambavami Yuge Yuge, Shantim Shantim etc. to mention only a few. However, their Group Dance Feature “BHARATANJALI” has been the most popular production making great waves since 1994, thanks to its stunning and instant impact on the audience (classes and masses alike) due mainly to its kaleidoscopic choreography and perfect synchronisation.

NKM announces with great pleasure that it is stepping into the 25th year of its eventful and useful existence last December. Commencing from that month, NKM has proposed to conduct a year long celebrations during 2005-06 comprising various activities throughout the year including dance programmes, competitions, workshops, seminars etc. to be rounded off with a Silver Jubilee function / festival to be held in November 2006.

The Hon'ble Governor of Karnataka, His Excellency T.N.Chathurvedi flagged off the year long celebrations on the 10th December 2005 at Ravindra Kalakshetra. The inauguration of celebrations was marked by a two day programmes entitled “Guru Smrithi Dina” in memory of great dance Gurus of yesteryears.

Famous Kathak dancer Pt. Ram Mohan Maharaj (s/o) Pt.Shambhu Maharaj) and renowned Odissi dancers Surupa Sen, Bijoyini and Pavithra Reddy from the Nrithyagram of Bangalore regaled the audiences of the two consecutive days.

NKM has eminent personalities on its silver jubilee advisory committee comprising P.A.Nazareth (Retd. Ambassador and former DG of ICCR), Sanskrit scholar Dr. Shatavadhani R.Ganesh, senior journalist and dance critic S.N.Chandrasekhar, veteran dance Guru Leela Ramanathan and B.Chandrasekhar, CEO, SIILK.



The importance of Sadhana

In classical music, greatness cannot be reached without achievement. But achievement alone cannot lead to greatness. One can train hard and pick up and learn all that is worth knowing. All that is valuable may come into one's possession by dint of constant effort. Practice, certainly, counts enormously.

But what is valuable has to be presented as valuable in terms of artistry. Practice must lead to this ability. Only then can practice have meaning. If it leads merely to skill without artistry one has to conclude that there has been a failure. A vital element is missing. That is why practice has missed the mark.

When this happens despite all the effort put in a paradoxical situation is created in which you have achieved and yet not achieved. In other words, all the skill that signifies achievement is there but there is no expressiveness. Many are the vidwans who failed because they stopped with factual skill without realising it in terms of captivating expression.

This is the reason why the artistic perspective has to be kept in view constantly right from the start. There should be nothing mechanical in the learning process of classical music. It should not be allowed. Even from the saralai sequences, it should be insisted that the musical aspirant should sing the notes with the bhava of the raga. If he sings the saralai movements with feeling, raga gnana starts entering his consciousness from the beginning stage itself. The foundation for growth is well laid at the very start.

Actually this is the beginning of Sadhana. It is extremely significant because much happens in the course of it. When one feels and sings, love for music springs and as one proceeds in the lessons and learning, this love grows. The pain of the effort is forgotten. Pleasure enters it. And as one progresses further the skill becomes extensive. More important, this skill does not remain superficial. It has significance, it acquires depth

---Karnataka Kala Sri Dr. M. Surya Prasad.

Mumbai news:

Attractive Aradhana Celebrations

Mysore Sangeetha Vidyalaya, Mumbai celebrated Sri Purandaradasa and Sri Tyagaraja Aradhana.

Celebrations were marked by rendering Sri Purandaradasa's Navaratna Malika in Gostigayana under the leadership of veteran vocalist Uma Nagabhushan.

Ashwini Satish, disciple of Dr. T.S. Satyavati who had come from Bangalore gave an appealing music concert. She started with Saveri Varnam, Sri Mahaganapathe in Saurashtra. Kama-vardhini "Ninnunera" was well rendered. She selected Sriranjini as the main raga of her concert. She presented "Bhuvana Dasuni" of Tyagaraja with neat alapana, nerval and kalpana swaras to the satisfaction of the rasikas.

Purandaradasa's "Yemanelli", "Ragi tandeera" were rendered with bhava. The singer concluded her recital with a Balamuralikrishna tillana in Brindavana Saranga.

Melodious voice, rendering with good Sahitya Bhava are her assets. With more of sadhana and more and more opportunities Ashwini can become one of the great musicians of the next generation.

Anujan on the violin and

Nambishan on the mrudanga gave good support.

Nearly 39 tiny tots with age group of 4 to 8 sang Kritis of Sri Purandaradasa and Sri Tyagaraja in their own style. It was an appealing and impres-



sive scene. Junior and senior students also rendered samgeeta-seva.

Vidwath students Aruna Duvvuri and Susheela Rao presented a musical concert. Their ragalapana, nerval and kalpana swaras were up to the mark and they left a promising impression of becoming good artistes. Even students of Violin, Veena and Mandolin also did their job well by presenting a pleasing Vadyavrinna.

SRI KRISHNA LEELA TARANGINI

A ballet presented by

Pavitra Bhat and troupe was the main attraction of the evening. A few Purandaradasa Kritis selected and tuned to music by an accomplished singer and the Principal of the Mysore Sangeetha Vidyalaya, Uma Nagabhushan were neatly choreographed by Guru Deepak Muzumdar.

Vocal support by Hamsika Balachander and Vijayaprakash was of a professional standard.

Pavitra Bhat excelled as Sri Krishna and Sri Purandaradasa. Non-stop presentation for one hour with melodious music and attractive abhinaya of the artistes enabled audience to enjoy the ballet to the fullest extent. The programme left an indelible mark in the mind of the rasikas.

M.G. Sadanandaiah, Deputy director, Rangayana, Department of Kannada and culture, Mysore was the chief guest. He appreciated the programme and lauded the efforts put in by Nagabhushan couples in running the music school for the past 24 years quitesuccessfully and wished the Institution all success.

---B. Nagabhushan.



Dr.A.H.Ramarao & Sudha Rao page

Khajuraho Dance Festival from February 25 to March 3

By Dr. M. SURYA PRASAD

The annual gala of Indian classical dance — the Khajuraho Festival of Dances —featuring some of the best known dancers and troupes, will be held this year from February 25 to March 3.

Held against the backdrop of the famous Khajuraho temples in Madhya Pradesh, the dance festival will begin with a solo performance by noted Odissi danseuse Sonal Mansingh.

The famous dancing couple of Raja and Radha Reddy along with their group will take the stage on February 26, and their Kuchipudi performance will be followed by a solo performance by Chennai-based Bharatnatyam dancer Rukmini Vijay Kumar.

The International Center for Kathakali and Odissi dancer Sujata Mahapatra are slated to present their performances on February 27, while on the next day, there will be a Kathak presentation by Sunayana Hajarilal, followed by a dance recital by famous Manipuri dancers Singhjeet Singh and Charusija Mathur.

Bhoomika Group of Narendra Sharma will make a ballet performance on March one, followed by Kathak in Sufi style by Manjari Chaturvedi's troupe on March two.

The closing day of the festival will have a duet Bharatnatyam duet by Manjari and Chitra Chandrashekhara.

Among the other performers at the festival include Virin Bireshwar Goutam (Kathak), Saroja Vaidhyanthan (Bharatnatyam), Alok Kanoongo (Odissi), Deepika Reddy (Kuchipudi) and Bharati Shivaji (Mohiniattam).

Addressing a curtain raiser press conference to announce the schedule for this year's dance festival, Pawan Jain, the dynamic Director, Department of Culture, Madhya Pradesh Government, said the focus would be on attracting a greater number of domestic tourists.

"It was being noticed that while foreign tourists showed avid interest in the dance festival, domestic tourists were not showing the same kind of enthusiasm," Jain said.

He said, however, last year, as a result of special efforts made to attract domestic tourists, their numbers increased, also forcing the organizers to raise the number of seats from 700 to 1200.

R. E. V. I. E. W. S.

Veterans delight

It was an enthralling evening at Khimcha auditorium of Bharatiya Vidya Bhavan. An able exponent of Bharatanatya and Hindusthani vocal music Susheela Mehtha paid her respects to her Gurus Adyar Lakshman, Prof. C. V. Chandrasekhar, Kalanidhi Narayanan and Lalith J. Rao — all colossus in their own field. Not only she did it in a traditional manner but also provided the rasikas of Bangalore to have a full view of those giant's artistry and equipment on the same platform.

First it was veteran vocalist Lalith J. Rao who swept the audience with her authentic singing in the very demanding and delicate Nom-tom style. Her expertise was evident in the slow, serene alap in Yaman Kalyan, reminding me of the majestic Dhrupad singing, traversing through the mandra to other sthayis with characteristic swara combinations and vocal flourishes. It was a perfect example for "Nabhi hruthkhantha rasana", the sound emanating from the navel. The bandish "Niha kaise laag" (Rathanjankar, teen tal) glowed forth in its natural beauty. Bharathi and Deepa (vocal support), Vyasamurthy Katti (harmonium) and Udayaraj Karpur (tabla) were the useful accompanists.

Classic Bharatanatya

The septuagenarian

titans of Bharatanatya Adyar Lakshman and Prof. C. V. Chandrasekhar belied their age and presented a classic Bharatanatya recital. With Lakshman's authoritatively assured nattuvanga and singing followed by Ananthakrishnan (violin), Jayaram (flute) and Adyar Gopinath (mridanga) forming the right note of togetherness, Chandrasekhar rendered the Ghanuragamalika alarippu with finesse and taut laya. The veteran dancer never lost his cool in the marathon varna "Manavi chai konarada" (Shankarabharana) which lasted for 48 minutes. The racy nritya with all the rhythmic flourishes was perfectly executed. Etched dance lines and a pliable face of expressions made him a complete dancer. The purely expressional part of the varna was notable for an elegant satwhikaabhinaya.

Kalanidhi captivates

The prima donna of abhinaya Kalanidhi Narayanan accompanied by the same musical ensemble, captivated the lovers of dance with her excellent satwhikaabhinaya. Striding wont form the Madam of Abhinaya brought out the nuances of the abhinaya. She achieved this by delineating a Subbaramaiyer's Tamil pada ("Netrum vare", showing varahothkhanthitha and kalahaanritha nayikas), a Kshetragana pada "Manchi dinamu" (Anandabhairavi,

saamanyā nayika) and "Krishna nee begane baaro". Her expressional range was superb. She could also stress the importance of underplaying rather than exaggerating emotion.

Upcoming vocalist

A upcoming vocalist of merit Vikas Kattē Vasishtha gave a creditable account of his artistry at Sri Jayaramaseva Mandali, Jayanagar on the second day of the two day "Nadaroopini Sangeetotsava" held under the joint aegis of Nadaroopini Pratishthana led by seasoned singer Balasubramanya Sharma and the Mandali.

Endowed with a pleasing voice, Vikas performed with total sincerity and zeal. He was right on laya and fine on shruthi. And hence one could enjoy the beauty of music which was without unnecessary frills. Well accompanied by Mysore Rajesh (violin), Chandrasekhar (mridanga) and Ravishankar (ghata), the singer sang with professional elan. His talent and artistry bloomed fully in the expansive treatment of Simhendramadhyama ("Kamakshi" with neraval and swaras). Vikas sang with emotional intensity a Kanakadasa pada ("Nee maayeyolaga", Saramathi) and "Venkatachala nilayam" (Sindhubhairavi). An audio-cassette "Rama Raghukula Rama" of Vikas was released by

Tulasiram Naidu of the Lahari Recording Company on the occasion

Successful "Nadam" dance festival

A popular exponent of Kathak and Bharatanatyam Nandini Mehta held her annual two-day dance festival "Nadam" at the ADA Rangamandira successfully. The first programme featured her in a duet with Murali Mohan. In the presentation of "Bho Shambho" (Revathi) Nandini's Bharatanatyam-prowess could be seen. Murali's Kathak gelled with Nandini's Bharatanatyam. Both of them demonstrated a praiseworthy standard of artistry in etching the traits of Lord Shiva. Tushar Bhat and Nandini's disciples Leela, Niveditha, Smitha and Vaishnavi rendered "Aa ree basanth" had both plus and minus points. Nandini and Murali exhibited their cleverness and craft in drafting jhap tal. With rhythmic aplomb and abundant grace and vigour the dancers carried themselves with lightness. All the dancers shared the stage to portray Purandaradasa's "Pillan govai" enumerating the leelas of Balakrishna.

Ganesh Desai and Chandrika (vocal), Srinivas (sitar), Shivalinga Rajpur (fute) and Praveenrao (tabla) were the accompanists who enriched the duet.

Flawless movements

The rhythm was fully under control, the movements were flawless—perfect ardh

mandali and the finished leg stretches and hand movements in the faster passages were attractive in their exactitude. She was at home both in the macro framework of nritta, nritya and abhinaya and also in their details. The opening Ardhnarishwara stotra and Dikshitar's krithi "Ardhanarishwaram aradhayami" (Kumudakriya) brought to the fore her grasp lasya and tandava aspects of Bharatanatyam. Sporting a precise anga shuddhi, "Shankara Sri Girinatha" had fine greeva bedhas. She excelled in her abhinaya for "Oorake pakkaku rammante vachchuna" rendered in vilambakala. Her satwikaabhinaya was striking in the depiction of an excerpt from the 12th canto of Kumarasambhava.

Fine "Shankari" dance drama

A highly talented dancer-couple Sanjay Shantharam and Shama Shantharam showed an ease and dramatic verity which spoke of their feel for choreography during the presentation of a dance-drama "Shankari" at the Ravindra Kalakshetra. It was held in connection with the 17th anniversary of their Shivapriya School of Dance. Addressed to the Goddess Parvathi and Her various forms and traits the subject is hardly new and yet the dance visualization was not just an adding up of the usual images. There was no impoverishment of thought or imagination in drawing the picture of the Devi. Shama as Parvathi and Shantharam as Shiva

stole the show. Captivating recorded music, apt choreography, meaningful light-designing et al. contributed to the success of the Presentation.

Neat presentation

Reputed dancer-choreographer-Yoga expert and Guru Dr. Vasundhara Doraswamy of Mysore proved her worth as an able mentor of young talents. One of her NRI students Young and lean Samyuktha Kemparaj Urs did her proud with her crisp and brilliant Bharatanatyam recital at the JM auditorium. In a neatly planned programme held under the guidance of a noted organizer T.R. Harish, four State awardees—Rathnakar, Ramamurthy Rao, Chandramma and Rajasekhara Kota were honoured.

Samyuktha's mercurial movements and good understanding of the medium was rewarding. There was never a dull moment in her recital. The traditional Todayam was followed by Jayachamaraja Wodeyar's Athana krithi on "Sri Maha Ganapathi". Her abhinaya was profound. In the Vasantha jathiswara, the dancer could translate the demanding jathis into an attractive dance language. Samyuktha was in top form in the delineation of the Charukeshi varna.

Guru Vasundhara Doraswamy (nattuvanga), P. Rama (vocal), Janardhan (mridanga), Prasannakumar (khanjira) provided an impeccable musical support.

Kinkini Nrithyotsava inaugural address**The need for art awakening****-----S. P. Dhananjayan**

Both Shanta and I feel really honored to be present here to inaugurate the 22nd Kinkini Nrutyotsava and offer our hearty congratulations and felicitations to Sri and Smt. Gopinath for their dedicated service to our performing arts -the naatya. In spite of all funding problems and onslaught of various regionalism and complex and adverse situations, Gopinath has sustained a movement of art awakening in Karnataka. During this last two decades Karnataka has taken great stride in bringing back the past glory of the art activities and patronage shown by the great rulers of this country.

Actually the whole of Dakshina Bhaarata is to be known as Karnataka (Karanadu-or surrounded by kara or shore) and Mysore being the centre of Dakshina Bhaarata had a pivotal place in the art and cultural map of Bhaarata. So anything undiluted and divine was referred as Karnataka. Even our Sangeeta was referred as Karnataka Sangeetha, Sangeetha being three in one-

gitam nrutyam and vaadyam - trayam sangeeta muchyate.

By the great efforts of cultural luminaries of Karnataka -including poets, musicians and literary personalities, Bangalore has become the hub of art activities competing with Chennai. It has been a historically proven fact that Tamilnaad has uniformly patronaged art and artistes, irrespective of any regionalism, parochialism, language or religion from time immemorial. Still they maintain that tradition of encouraging art & artistes from other states in spite of the surfeit of artistes emerged locally. Recently you must have noticed the influx of Karnataka performing artistes into the performing arena of Tamilnaad, getting high recognition and awards surpassing the so called high standard of Chennai cultural coterie.

Kinkini can justifiably be proud of contributing much to the awakening. Both Shanta and myself had the opportunity of performing for Kinkini 20 years ago. So this Kinkini nrutyotsava marching towards its silver jubilee year has a

golden letter mark in the history of Karnataka's cultural renaissance. At this juncture I would like to point out some important factors contributing to the continuity and upholding of our lofty art traditions and let our culture live through art forms. Our highly sophisticated and deep-rooted technique of Bharatanaatyam -in a comprehensive term of Bharatanaatyam- is the quintessence of Bhaarateeya samskriti and we should all remember our nation is

Bhaarata. we are Bhaarateeya and our art forms are called Bhaaratanaatya. So our performing art forms are integrated with our Samskriti or culture and we are respected for our beautiful culture and preserved through our art forms. In the present context of globalization of everything around us, the multimedia and multinational commercial houses like our Narayana murthy's Infosys and the like have great responsibilities to liberally support the cause of art without which the nation is nothing but a junk yard.

Bharatanaatyam and Karnataka Sangeetha are pride of our nation. The professional artistes of performing arts should be very well remunerated and they should be kept above wants, then only they can create monumental Sowdham (mansions) for the future generations to emulate and get inspirations. Unfortunately funding is a big problem in the art field. Artistes are not remunerated adequately in our country, sorry to say especially South India. Some how our organizations feel that artistes should performance free of cost and the rasikas also are reluctant to pay entrance fee to see good artistes' performances. We have to revert this situation and be liberal in remunerating professional performing artistes. People in the helm of affairs failed to understand the truth of how much classical arts contribute to the economy of a nation. There are innumerable ancillary industries surviving because of Bharatanaatyam or classical music. To sight an example, all our foreign exchange earning through south Indian temple jewelry business developed due to Bharatanaatyam. Now we earn mil-

lions of dollars from Gungurus (bells) makeup materials, silk sarees, costumes, so many costume-making tailors have very lucrative career through Bharatanaatyam and other dance forms. So our performing arts contribute a great deal to the economical development of our nation, a fact often unnoticed or deliberately hidden. There are cultural organizations with huge money but the people controlling it have no heart to part with it. Still they hold on to the view that all artistes must live like Saint Thyagaraja doing unjavriti for livelihood. Forgetting that even free darshan of God in the temple is highly priced now. Of course there are people like Sri. Gopinath who wants to pay artistes properly, but he has to carry on such landmark art festivals on shoe string budget. Why cannot the multinational companies come forward to financially support organizations like Kinkini and keep the artistes feel proud of their profession as artiste by earning well, live like high salaried Engineers, Doctors and IT professionals? I must compliment the Karnataka Government for their continued support and patronage to professional

performing artistes. But they have their limitations and we should not always rely on Government, but true support should come from the public, then only art can survive and it has survived only because of the genuine art lovers.

As many of you may know, art and culture are 64th in priority list of our Constitution, may be now this must have pushed to further down – 100th place. Very unfortunate indeed, we have only political dealers, but not leaders.

Last but not least I would like to tell this enlightened audience that Madras Music academy expert committee has unequivocally welcomed my suggestion that Bharatanaatyam should be referred only as Bharatanaatyam or Naatya, but not as just 'dance'. Because our Naatya sampradaya (tradition) is not just physical movement for entertainment, but a vehicle to elevate soul to a spiritual level. A combination of body, mind and spirituality or sareerika, maanaseeka and aatmeeya parivartana.

Anything can be called dance; Naatya is not only meaningful communication between performers and the on-

looker but also communication between the divine and ordinary.

With these words I once again take great pride and privilege to inaugurate the Kinkini nrutyotsava and wish all the participants and organization success and greater success all through this week long performances of various artists from all over Bharata.

It is Kaalisdas who said "puranamityiva na saadhu sarvam" (we should not accept anything in the name of old) old is gold, such sayings have no relevance. We create new things

and time tested practices are accepted and they become a tradition. I am sure Kiran and Sandhya would have put in a lot of new ideas into their creation "Malavika-Agnimitra", a dance-drama which is to follow now and if they are within the parameters of aesthetic divinity certainly it will be accepted and add new dimension to the existing tradition. We also wish them success and bless them for long and useful service to our performing arts.

Jai Bharat.!

ಯಶಸ್ವಿ ರಾಗಶ್ರೀ ಸಮ್ಮೇಳನೋತ್ಸವ-2005

ಹೂರು ದಿವಸಗಳ (2-4/12/2005) ವಾರ್ಷಿಕ "ರಾಗಶ್ರೀ ಸಮ್ಮೇಳನೋತ್ಸವ" ವು ಹಿರಿಯ ಗಾಯಕಿ ಟಿ. ಎಸ್. ವಸಂತ ಮಾಧವಿ ಅವರ ದಿ.ಸುಬ್ಬರಾಮಯ್ಯ ಫೈನ್ ಆರ್ಟ್ಸ್ ಟ್ರಸ್ಟಿನ ಆಶ್ರಯದಲ್ಲಿ ಡಾ.ವೆಚ್.ಎಸ್.ಕಲಾಕ್ಷೇತ್ರದಲ್ಲಿ ಯಶಸ್ವಿಯಾಗಿ ನಡೆಯಿತು. ಹಿರಿಯ ವಿದ್ವಾಂಸ ಡಾ.ಮತ್ತೂರು ಕೃಷ್ಣಮೂರ್ತಿ ಅವರಿಂದ ಉದ್ಘಾಟನೆಯಾದ ನಂತರ ಸತ್ಯನಾರಾಯಣರಾಜು ಅವರ ಭರತನಾಟ್ಯ ಕಾರ್ಯಕ್ರಮ ನಡೆಯಿತು. ಡಾ.ಎ.ಎಚ್.ರಾಮರಾವ್ ಅವರು ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿದ್ದ ಕಾರ್ಯಕ್ರಮದ ಅಧ್ಯಕ್ಷತೆಯನ್ನು ಬಿ.ಎಸ್.ವಿ.ಸುಬ್ಬಯ್ಯ ಅವರು ವಹಿಸಿದ್ದರು. ನೃತ್ಯ ಗುರು ನರ್ಮದಾ ಅವರಿಗೆ "ಗಾಂಧರ್ವ ವಿದ್ವಾನ್ಮಿತ್ರ" ಮತ್ತು ಡಾ. ಮತ್ತೂರು ಕೃಷ್ಣಮೂರ್ತಿ ಅವರಿಗೆ "ಲಲಿತಕಲಾಶ್ರಯ" ಎಂಬ ಬಿರುದುಗಳನ್ನು ನೀಡಿ ಸನ್ಮಾನಿಸಲಾಯಿತು. ಅವರೊಂದಿಗೆ ಡಾ. ಶತಾವಧಾನಿ ಗಣೇಶ್, ಕೆರೆಮನೆ ಶಂಭು ಹೆಗಡೆ, ಎಚ್.ಆರ್. ಲೀಲಾವತಿ ಹಾಗೂ ಎ. ಸುಬ್ಬರಾಮಯ್ಯ ಅವರುಗಳನ್ನೂ ಸಹ ವಿಶೇಷವಾಗಿ ಪ್ರಶಸ್ತಿ ಪತ್ರ, ಶಾಲು, ಹಾರ, ಫಲ-ಫುಷ್ಪ, ಸ್ಮರಣ ಫಲಕ, ಗೌರವಧನ ಸಹಿತ ಸನ್ಮಾನಿಸಲಾಯಿತು. ವಸಂತ ಮಾಧವಿ ಅವರು ಸಪ್ತರ್ಷಿ ಹಾಗೂ ಅಗಸ್ತ್ಯರನ್ನು ಕುರಿತು ರಚಿಸಿ ನಿರ್ದೇಶಿಸಿರುವ "ಯುಷಿ ವಂದನ" ಕೃತಿಗಳ ಧ್ವನಿ ಸುರುಳಿಯನ್ನು ಡಾ. ಗಣೇಶ್ ಬಿಡುಗಡೆ ಮಾಡಿದರು. ನಂತರ "ಭರತಾಂಜಲಿ" ತಂಡದ ಗುರು ಭಾನುಮತಿಯವರ ಶಿಷ್ಯರಿಂದ ನೃತ್ಯ ಕಾರ್ಯಕ್ರಮ ನಡೆಯಿತು.

ಗುಡನೆಯ ದಿನದಂದು ಮಧ್ಯಾಹ್ನ ನೀಲಾ ರಾಮಾನುಜ ("ನೃತ್ಯದಲ್ಲಿ ಸಂಗೀತದ ಪಾತ್ರ"), ರಾಧಾ ಶ್ರೀಧರ್ ("ನೃತ್ಯದಲ್ಲಿ ವರ್ಣಗಳ ಪಾತ್ರ") ಹಾಗೂ ಲಲಿತಾ ಶ್ರೀನಿವಾಸನ್ ("ನೃತ್ಯದಲ್ಲಿ ಚಾವಳಿಗಳು, ತಿಲ್ಲಾನಗಳು") ನೃತ್ಯಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ವಿವಿಧ ವಿಷಯಗಳ ಬಗೆಗೆ ಪ್ರಾತ್ಯಕ್ಷಿಕೆಗಳನ್ನು ನಡೆಸಿದರು. ಡಿ. ಬಾಲಕೃಷ್ಣ ಮತ್ತು ಮಂಜುಳಾ ಸುರೇಂದ್ರ ಅವರ ಯುಗಗಳ ವೀಣಾ ವಾದನ ಎ.ಕುಮಾರ್ (ಮೃದಂಗ) ಮತ್ತು ಗಿರಿಧರ್ ಉಡುಪ (ಘಟ) ಅವರ ಪಕ್ಕವಾದ್ಯಗಳೊಂದಿಗೆ ರಂಜಿಸಿತು.

ಹೂರನೆ ದಿನದಂದು ಬೆಳಿಗ್ಗೆ ಎ.ಪಿ. ಆನಂದ್ ಅವರ ನಿರ್ದೇಶನದಲ್ಲಿ "ಲಯ ವಾದ್ಯ ಸಮ್ಮೇಳನ" ನಡೆಯಿತು. ಗುರು ಪದ್ಮಿನಿ ರಾವ್ ಅವರ "ಪದಾಭಿನಯ" ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ಸೋಗಸಾಗಿತ್ತು. ಗೋಷ್ಠಿಗಾನದಲ್ಲಿ ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳಿಗೆ ನಾದನಮನ ನಡೆಯಿತು.

ಸಂಜೆ ಗೀತಾ ರಾಮಾನುಜಂ ಅವರ ನಿರ್ದೇಶನದಲ್ಲಿ "ವಾದ್ಯ ಸಮ್ಮೇಳನ" ನಡೆಯಿತು. ಮೈಸೂರು ಬ್ಯಾಂಕ್, ಸಾರಕ್ಕಿ ಶಾಖೆಯ ನಿರ್ವಾಹಕ ಎಸ್.ಜಿ. ಚಂದ್ರಶೇಖರ್ ಮತ್ತು ಭಾಗವತಿ ನಾರಾಯಣ್ ಅವರು ಅತಿಥಿಗಳಾಗಿದ್ದ ಸಮಾರೋಪ ಸಮಾರಂಭದ ನಂತರ ಸಿ.ಆರ್. ಸಿಂಹ ಅವರು ಬರೆದು ನಿರ್ದೇಶಿಸಿದ "ಭೈರವಿ" ನಾಟಕ "ವೇದಿಕೆ" ತಂಡದವರ ಅಭಿನಯದಲ್ಲಿ ಜನರ ಮನಸ್ಸನ್ನು ಸೂರೆಗೊಂಡಿತು.

ಅನನ್ಯದ ಪ್ರಕಟಣೆಗಳು

ಅನನ್ಯವು ಕನ್ನಡದಲ್ಲಿ ಸಂಗೀತ ಗ್ರಂಥಗಳ ವಿರಳತೆಯನ್ನು ಮನಗೊಂಡು ಅವುಗಳ ಪ್ರಕಾಶನಕ್ಕೆ ಗಮನಿಸಿದೆ. ಕಳೆದ ವರ್ಷಗಳಲ್ಲಿ 8 ಪುಸ್ತಕಗಳನ್ನು ಹೊರತಂದಿದ್ದು ಸಂಗೀತ ಸಂಪ್ರದಾಯ ಪ್ರದರ್ಶನಿಯ ಮೊದಲನೇ ಸಂಪುಟವು ಇದರಲ್ಲಿ ಸೇರಿದೆ. ಇದರ ಮುಂದಿನ ಐದು ಸಂಪುಟಗಳನ್ನು ಈ 2006ರಲ್ಲಿಯೇ ಪ್ರಕಟಿಸುವ ಆಶಯ ಹೊತ್ತಿದೆ. ಈ ಪುಸ್ತಕಗಳನ್ನು ಶೇಕಡ 15ರಷ್ಟು ರಿಯಾಯಿತಿ ಬೆಲೆಯಲ್ಲಿ ಸಂಗೀತಾಸಕ್ತರಿಗೆ ತಲುಪಿಸಲು ನಿರ್ಧರಿಸಿದೆ. ಗ್ರಂಥಗಳನ್ನು ಕೊಳ್ಳಬಯಸುವವರು ಅನನ್ಯ ಸಂಗ್ರಹ, 94/1, ವೆಸ್ಟ್ ಪಾರ್ಕ್ ರೋಡ್, ಮಲ್ಲೇಶ್ವರಂ, ಬೆಂಗಳೂರು-55. (ಫೋನ್ : 2344 0409)

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S.K. Lakshminarayana (Babu) Page

..L.E.I.S.U.R.E.

PHOTO QUIZ

What do you know about this ?



QUIZ OF FINE ARTS....41

1. What is Ashtottara Shatha ragatalamalika?
2. It is a _____ composition .
3. Who composed it?
4. What do you know about it?
5. It will take _____ hours to perform.
6. What is its speciality?
7. Rare tala like _____ is featured therein.
8. What are automatic instruments?
9. Give examples for them.
10. What is Avanaddha Kutapa?

SOLUTION TO QUIZ OF FINE ARTS...41

1. The raga tala malika in 108 ragas and talas.
2. Monumental.
3. Ramaswamy Dikshitar (1735-1817).
4. It is the longest composition in Indian music.
5. Three hours.
6. The raga and tala mudra are present in every section of the composition.
7. Srimakenthi.
8. Instruments which are equipped with a mechanism or other device and which reproduce music of their own accord.
9. The gramophone, piano, musical box and clock chimes.
10. A band of drum players.

SOLUTION TO PHOTO QUIZ

The image of Lord Jagannatha. Usually Odissi dancers keep this on their performance stage and perform pooja before the start of their recital.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindustani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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ತ್ಯಾಗ,
ಪರಿಶ್ರಮ,
ಪ್ರಾಮಾಣಿಕತೆ,
ಸತ್ಯ,
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ವಿಶ್ವವಾಸವ ಗಾಂಧೀಜಿಗೆ
ನಾವು ನಮಿಸೋಣ.

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